

BOARD ROOM.

EXAMPLES OF ART WORKMANSHIP OF VARIOUS AGES AND COUNTRIES.

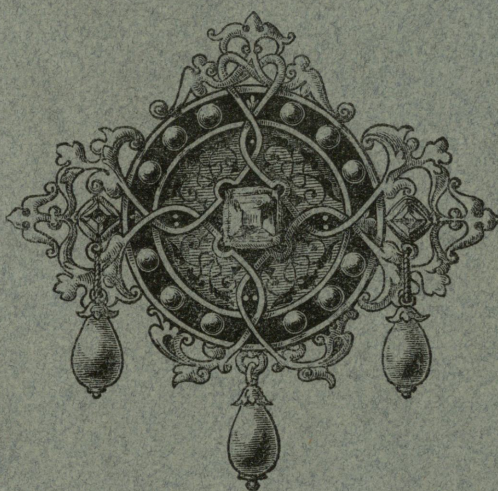


CORPORATION AND COLLEGE PLATE.

PHOTOGRAPHS OF TWENTY EXAMPLES,

WITH DESCRIPTIVE NOTICES.

*Under the Sanction of the Science and Art Department, for the use of Schools
of Art and Amateurs.*



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DESCRIPTION OF THE PHOTOGRAPHS.

I.

IVORY CUP, mounted in silver-gilt, known as the "Grace Cup" of St. Thomas à Beckett. Height, 12 in.
In possession of Philip H. Howard, Esq., of Corby.

The cup is of ivory, with a flat ivory cover sustaining the ornamental silver-gilt mounting. The cup is encircled by a broad silver-gilt band, with an inscription in Lombardic characters—VINVM . TVVM . BIBE . CVM . GAVDIO, on a hatched ground, and above is a neat border of crosses and pellets; beneath is also a like border and fringed edge. On this band are punched a Lombardic letter H and a cross or star of six points (the cross of Aquitaine?). The letter seems to be a Hall-mark, and would, according to Mr. Octavius Morgan's tables, give the year 1445. A somewhat similar H occurs on King Henry VI.'s silver spoon, preserved at Hornby Castle, Westmoreland, and is considered to indicate that year: the cross or star may be the maker's mark. The stem is of ivory, resting on a high silver foot, the upper part of which has an upright pierced trefoil border and corded belt; below is a plain moulding, on which originally have been riveted cherub heads and small square-set stones alternately. Some of these still remain, and are shown in the photograph. Below this again is another upright pierced border of masks and scrolls of roses and thistles, finishing towards the vase with borders of crosses and pellets, and corded and pearled lines. The cover has two openwork borders of vases and scrolls, and masks set with garnets and pearls between; on the flat ivory is laid a silver band, inscribed in Lombardic characters—SOBRII . ESTOTE. Between the words are the letters T.B., with a mitre between, the strings of the mitre passing in a knot through the letters, and coupling them together, and on each side a pomegranate; this cipher is repeated at the end of the sentence. On the narrow part of the cover is a plain belt, inscribed in Roman capitals—FERARE GOD. Above this are two gadrooned bosses, with pearls and garnets between, surmounted by a figure of St. George and the dragon.

The ivory cup may be of the time of Thomas à Beckett, according to the tradition attached to it; the plain hatched bands upon which the lettering occurs appear to be of the date 1445, but the ornamented borders and the rest of the mounting are of the time of Henry VIII.

The cup was presented to Katherine of Arragon, first Queen of Henry VIII., by Sir Edward Howard, Lord High Admiral, and the ornamental mounting with jewels may have been added at that period. After the death of the queen it reverted to the Earl of Arundel, and passing, with the rest of the Arundel collections, into the possession of the dukes of Norfolk, was given by Charles, 11th duke, to Henry Howard, of Corby, Cumberland, in whose family it still remains.

It is engraved, and the inscription given in full, in the "Antiquarian Repertory," vol. iii. p. 179. It is also more accurately represented in "Antiquarian Gleanings," by W. B. Scott, pl. ii.; there the inscription, "Ferare" [Feare] "God," is read, "God Ferare," and conjectured to be the name of the artist who mounted the cup; but there is no support for this notion, such clerical errors in inscriptions on ancient plate being common.

II.

The "LYNN CUP," a tall standing cup and cover in silver-gilt, enriched with translucent enamel. Height, 15 in.; diameter of cover, 4 $\frac{3}{4}$ in.
In possession of the Corporation of King's Lynn.

The slender stem springs from a shallow circular foot, edged below with a flat expanded base of pentagonal plan, and with a wavy outline. The knob of the stem is also somewhat pentagonal, and has five acorn-shaped projections. The goblet is divided into five compartments by ribs terminating in foliated ornament. These compartments are each occupied by figures, one above the other, relieved on grounds of dark blue, green, and purple translucent enamel. The figures are silver, in costumes of the fourteenth century, portions of their dresses being enamelled, with sprays of star-shaped flowers and leaves in silver rising from the ground at each side of them. Figures of similar character occupy the five compartments of the foot, and on the expanded base are dogs chasing foxes and hares, also grounded with enamel.

The flat cover is surrounded by a circlet of Gothic foliated crests, and is crowned by a finial terminating in a globe and spike, probably of seventeenth century work; its surface is also divided into five compartments, in each of which is a male or female figure, with implements of the chase.

This beautiful cup is commonly known as "King John's," and has been said to have been given by that king to the town of Lynn, but as its date is long subsequent to the reign of the English King John, it has been suggested, but without much probability, that it might have been given by King John of France. It does not, however, require the aid of any traditional fiction about its date or donor to add to its interest, being one of the most remarkable specimens existing in this country of the work of the period, the middle of the fourteenth century, to which it belongs. The cup has had the misfortune to be five times repaired, and inscriptions beneath its foot of the following dates—1692, 1750, 1770, and 1782, record these operations; they allude to its being re-enamelled; but happily on that point the workmen overstated their performance, as the enamel, or at least a great part of it, is undoubtedly of the same date as the rest of the work.

In the records of the Lynn Corporation there is an entry under May 7, 1595, showing that the cup was regarded as an object of some importance at that time, "King John's cup and a Plate of y^e Towns to be sent to London that y^e L^d Treasurer may see it."

It is engraved and coloured the full size of the original in Carter's "Antient Painting and Sculpture in England," and all the figures enlarged are given on a separate plate; the drawings were made by J. Carter, the antiquary and artist, in 1787. The corporation at first refused him permission to make his drawings, and at length only consented on condition that he should be confined to a room, in company with a person chosen by themselves, but paid by him, whose business was to see that no injury was done to the valuable cup. It is also engraved and coloured in Shaw's "Specimens of Ancient Furniture," pl. lxvii., and represented in De la Motte's "Examples of Art Workmanship," and in Wornum's "Analysis of Ornament," p. 78.

Description of the Photographs.

III.

The "FOUNDRRESS CUP," silver-gilt. Height, $6\frac{3}{4}$ in.; diameter at top, 6 in.
In possession of Pembroke College, Cambridge.

A standing cup, with expanded lip, on the outside of which is the following inscription in Gothic characters: "Savn · denes · pt · es · me · dre · for · hes · lof · drenk · and · mak · guid · cher." Round the base is a rope ornament formed of twisted wire, and above it a fillet of Gothic open-work cresting. Encircling the stem is the following: "God · help · at · ned," and on the sides a V and an M, probably to designate the name of the college, which was called Valence-Marie by the Foundress, Marie de St. Paul, in honour of herself and her husband, Aymer de Valence, Earl of Pembroke. Within the cup is an open-work boss, rising about an inch, on the top of which is engraved the letter M.

Engraved full size in Lysons' "Magna Britannia," vol. ii. p. 106, also represented in De la Motte's "Examples of Art Workmanship."

The foundress of the college, by whose gift this cup is believed to have come into possession of the college, was remarkable in her time for having been "maid, wife, and widow" in one day. She was the daughter of Guido de Chastilion, Earl de Sancto Paulo in France, and was married, as his third wife, to Audomare, or Aymer de Valence, who was killed in a tournament on the very day of his wedding. His young widow "sequestered herself on that sad accident from all worldly delights, bequeathed her soul to God, and her estate to pious uses." And so she founded the College of Maria de Valencia, afterwards commonly called Pembroke Hall, and lived forty-two years in widowhood.

IV.

WASSAIL or DRINKING HORN, called Poculum caritatis. Height, $19\frac{1}{2}$ in.; length of horn, $29\frac{1}{2}$ in.; greatest diameter of the oval mouth, $5\frac{1}{8}$ in.
In possession of Queen's College, Oxford.

A buffalo's horn, mounted and lined throughout with silver-gilt. A band of similar mounting, $2\frac{1}{2}$ in. deep, runs round the lip, and the horn is encircled by two silver-gilt bands resting on birds' claws; each of these mounts has the word "waccepl" (a variation of the Saxon word "Waes-hale," equivalent to "Health to you") engraved on it three times in Gothic characters, and the tip is finished with an ornament also engraved with the word "waccepl," and terminating in a grotesque monster's head. English work, latter part of the fourteenth century.

The cover of later work, probably of the seventeenth century, is surmounted by an eagle.

The horn retains its name of "poculum caritatis," loving cup, and is said to have been presented to the college by Queen Philippa, wife of Edward III., her confessor, Robert de Eglesfield, having founded the college in 1340. According to the statutes the members of the college were to be summoned together by the sound of a horn, and perhaps the Queen's gift was employed for this purpose; the horn is now brought out on feast days as a loving cup, and a silver trumpet, which was presented to the college in 1666, is used to summon the members together.

Engraved and coloured in Shaw's "Specimens of Ancient Furniture," pl. lxiii.

V.

COCOA-NUT CUP, mounted in silver-gilt. Height, 9 in.; diameter of the mouth, $3\frac{1}{8}$ in.
In possession of New College, Oxford.

The base trumpet-shaped, repoussé with a large scale pattern, pierced round the lower edge with quatrefoil ornament, and having a rim of Gothic foliated cresting. It rests on three demi-figures of angels rising from battlemented turrets, and holding scrolls inscribed with "Ave Maria" in Gothic letters. Round the upper part of the stem is a foliated ornament in relief, and a ring of rope pattern, and immediately beneath the nut are three half figures of angels bearing scrolls inscribed in Gothic letters, respectively "Cristus," "ihesus," "Maria." The three hinged mounts which pass up the sides of the cup are pierced with a triple row of quatrefoil ornament, and have a feather pattern along each edge. The upper mounting is $1\frac{1}{2}$ in. deep, and has the following inscription engraved in Gothic characters round it, "Benedicta · Maria · gracia · plena · dominus · tecum;" beneath this is a series of small punctures and an edging of feather pattern. English work, date about 1450.

Cocoa-nuts were mounted as drinking cups, and familiarly called "standing nuts," in times when they were not so common in Europe as at present, and were sometimes enriched with elaborate carving. Besides the present example, New College possesses another with very curious silver-gilt mounting of early fifteenth century work, the base representing broken ground enclosed with a fence, the branches of a tree supporting the cup. There is also in possession of Oriel College, Oxford, a good specimen very similar in character to that here shown; it was presented in 1470 by Bishop Carpenter; another is in possession of the Ironmongers' Company, and another in that of the Vintners' Company. Both these were exhibited at South Kensington in 1862, as were also several other good examples mostly in silver mounts of the period of Queen Elizabeth.

VI.

CUP and COVER, silver-gilt. Height, $9\frac{1}{4}$ in.; diameter at top, 6 in.
In possession of Oriel College, Oxford.

The lip formed into six lobes giving the flat cover an hexagonal form; a cresting of Gothic pierced work surrounds the base of the cup, and the rim of the cover. The whole surface is diapered with a collar of SS, having Lombardic E's between. On each lobe is a crown entwined with a floral ornament; the cover surmounted by the orb and cross, probably of later date. The E's have been supposed to refer to Edward II. the founder of the college, but the cup is more than a century later than his time, and the collar of SS is not seen earlier than on the effigies of Henry IV., who died in 1413, and his queen at Canterbury; it has been conjectured that the E refers to Prince Edward, son of Henry VI., the SS collar being used as a Lancastrian badge.¹

The plate-mark is a Lombardic B, which gives the year 1459, with a fleur-de-lys. English work.

Figured in Shaw's "Specimens of Ancient Furniture," plate lxiii., and in Waring's "Art Treasures of the United Kingdom," plate i. p. 48.

¹ "No certain origin has been discovered for the Lancastrian 'collar of S,' but it is supposed to represent the word Soverayne, the motto of Henry IV."—BOUTELL'S *English Heraldry*, p. 110.

VII.

SALT, with pyramidal cover, silver-gilt. Height, $14\frac{3}{4}$ in.; diameter, 5 in.

In possession of New College, Oxford.

The stem is hour-glass shaped, ornamented with a repoussé twisted pattern and gadroons, with circlets of pierced Gothic cresting; the apex of the cover is formed of crocketed ribs supporting a finial, the interspaces filled with glass gilt in an imbricated pattern and having foil behind it. An inscription round the base in Gothic character reads—*super · TUA · montes · CER · stabant · DE · aque · A*—making with the quotation from the 103rd Psalm (104th, authorized version), a play on the donor's name. English, latter part of the fifteenth century. Presented to the college in the year 1493, by Walter Hill, its Warden.

This fine salt-cellar is engraved in Shaw's "Specimens of Ancient Furniture," plate lxiv. and is also represented in Waring's "Art Treasures of the United Kingdom," pl. i. p. 48.

VIII.

The "LEGH CUP." A Grace cup and cover, silver-gilt, and enamelled.

In possession of the Mercers' Company, London.

The cup is diapered with crossed bands, and in the lozenge-shaped panels are maidens' heads and flagons, the badges of the Mercers' Company. The foot rests on three flagons, and has a deep chased border, with a pierced trefoil enrichment. On the cover are the arms of the City and the Company, surmounted by a maiden seated with a unicorn reclining in her lap, the word "Desyer" on its side. Round the cover and cup are bands of blue enamel with letters of silver:—

"To ellect the master of the Mercerie hither am I sent,
And by Sir Thomas Legh for the same intent."

The Hall-mark answers to the year 1499-1500. Engraved in De la Motte's "Choice Examples of Art Workmanship."

IX.

CUP and COVER, silver-gilt; one of the "Foundress' Cups." Diameter of base, $5\frac{1}{2}$ in.; height, $9\frac{1}{2}$ in.

In possession of Christ's College, Cambridge.

The cup stands on a projecting base, in form of a Tudor rose, $1\frac{1}{4}$ in. deep, battlemented, ornamented with repoussé bosses and stamped running enrichments, the base somewhat expanded, and having a chain fixed round it. The surface of the cup is engraved with a diaper of the Tudor rose and portcullis, with marguerites at each interlacing of the pattern. The cover battlemented and similarly diapered, and surmounted by a hexagonal ornament, composed of six portcullises, with a finial of four marguerites and a Tudor rose. Holes remain round it, as if some ornament, now lost, had been formerly riveted on. Hall-mark, a small black letter *k*, giving the date 1507, the year after the foundation of the college. English work.

The cup is commonly regarded, and no doubt with reason, as a piece of the plate left to the college by the Lady Margaret Beaufort, Countess of Richmond and Derby, mother of King Henry VII. She died A.D. 1509, and left all her plate to be divided between Christ's College and St. John's. The latter college still possesses an old sixteenth century portrait of her in wimple and black dress of a recluse according to a vow she took previous to her third marriage; she was buried in Westminster Abbey, and her monument in bronze, probably the work of Torregiano, is one of the art treasures of King Henry VII.'s chapel. Of the plate she left, Christ's College possesses, besides this and another cup, three salts and six apostle spoons, which are said to have been a gift to Lady Margaret from her godmother.

X.

Pair of SALTS and COVERS, silver-gilt. Height of each, $9\frac{1}{4}$ in.; diameter, $4\frac{5}{8}$ in.

In possession of Christ's College, Cambridge.

These salts are hour-glass shaped, hexagonal in plan, with raised lobes, alternately ornamented with a large Tudor rose in repoussé. The central knop of the stem enriched with rope and diaper pattern, and having six crockets of similar work to those on the top of the cover of "Foundress Cup" (see Phot. No. ix.); the pyramidal lid has a Tudor rose at top. Plate-mark, similar to that on the "Foundress Cup," a small black letter *k*, giving the date 1507. English work.

Engraved in De la Motte's "Choice examples of Art Workmanship;" no doubt pieces of the plate bequeathed to the college by the Foundress, as mentioned in the description of No. ix.

XI.

CUP, silver-gilt, in form of a Falcon standing on an oblong coffret as pedestal. Height, $11\frac{1}{4}$ in.

In possession of Clare College, Cambridge.

The bird and lid of the coffer are wrought in repoussé work, and finished with the graver. The sides of the coffer are engraved with foliated grotesques, and in front is a medallion with laurelled bust; ring handles, in monsters' heads, are attached to the ends. The bird is so arranged as to stand without the pedestal. German work, about 1550.

This cup, and the tankard described under No. xv., were left to the college by Dr. William Butler, a former fellow, physician to King James I. and celebrated in his time. Fuller, in his "Worthies," says of him that "he was better pleased with presents than money, loved what was pretty rather than what was costly, and preferred rarities before riches." Dr. Butler died in 1617, aged eighty-three. The cups are referred to in college documents, from that time downwards, as "Dr. Butler's crystal cup," and "Dr. Butler's falcon cup."

Standing cups in form of birds, as the "Pelican Cup," presently to be described (see Phot. No. xiii.), were favourite table ornaments in former days: hawks and owls were the most frequent, and the latter were imitated not only in gold and silver, but were made in majolica, *grès du Cologne*, in French *faïence*, &c. The silver cups of this description were chiefly made in Germany or in Holland.

XII.

CIRCULAR SALT and COVER, silver-gilt. Height, 11½ in. ; diameter, 5¾ in.

In possession of Corpus Christi College, Cambridge.

Repoussé in bold relief, with strap-work ornament forming three cartouches containing satyr-masks, with foliated pendants of fruit and flowers ; the whole finished in a vigorous style with the graver. The base is similarly ornamented, and rests on three demi monsters ; round the upper part of the drum is inscribed in stippled letters ; "Matthæus · Archiep̄us · Cantuariensis · dedit · Collegio · Corporis · Christi · Cantabrigiæ · primo · Septembris · Anno · Dni · 1570 ;" round the lower portion is "Salinum · hoc · cum · pixide · pro · pipere · in · operculo · cum · 13 · coclearibus · deauratis · quæ · hient · (habent) C̄rum (Christum) · et ap̄los (apostolos) · ponderant oz. 64." The cover is repoussé in the same style, with three cherubs' heads and groups of fruit between, and is finished by an ornament, having three grotesque sea-monsters projecting from its base ; above them is a somewhat cone-shaped top terminating in a sunflower head, perforated like a pepper-castor ; immediately below this are three lions' head masks. The work of this finial is unlike that of the rest of the salt. The Hall-mark is a small black letter c, giving the date 1560-1. English work.

This excellent example of the goldsmith's work of the early years of the reign of Queen Elizabeth was presented to the college in 1570 by the learned Matthew Parker, Archbishop of Canterbury. He had been Master of the college in the latter part of Henry VIII.'s reign, and during that of Edward VI. ; but was deprived by Queen Mary. Queen Elizabeth, to whose mother, Anne Boleyn, he had been chaplain, made him Archbishop of Canterbury, and under his direction was prepared the Bishops' Bible. The college possesses another valuable gift from him, a tall silver-gilt cup, of admirable design and workmanship, presented in the year 1569, and it is in the same safe custody that are preserved the elaborate crosier of Bishop Fox, the Founder of the college, and the splendid salt-cellar which, with other plate, he bestowed on his Foundation.

XIII.

CUP, silver-gilt, in form of a "Pelican in her piety," with her young ones standing in a nest of wicker-work. Height, 15½ in.

In possession of Sir Stephen Glynne, Bart.

The cover opens at the wings ; the stem is ornamented in repoussé work with masks and three detached scrolls ; the foot with hunting scenes, and egg and tongue borders. Usual Hall-marks, with Roman capital B of 1579 ; maker's mark, a bird.

Cups in the form of birds were, as has been already observed, favourite ornaments of the mediæval table ; but this aims at a higher character. The emblem of the pelican vulning herself was one very frequent in representation, and much dwelt upon in days when emblems were more important than they have been considered since reading ceased to be a mystery. The bird, according to the legend, which was a modification of the Egyptian story about the vulture finding her young slain by a serpent, mourns over them three days, and then, wounding her own breast or side, restores them to life by the sprinkling of her blood ; and the application or moral of the legend is given by the ancient distich :

"Ut pellicanus fit matris sanguine sanus,
Sic sanati sumus nos omnes sanguine nati" (*i.e.* Christi).

The pelican in her piety thus became a subject for every variety of mediæval art : it is frequent in painted glass ; it occurs in carving, as on the cover of the font at Ufford, Suffolk, and on that of the font at North Walsham, Norfolk ; it appears on a remarkable wall-tile of the fifteenth century at Great Malvern, where the pelican has her nest on the summit of a tree, as the Phoenix is represented on her palm-tree. Pelican lecterns also formerly existed in the cathedrals of Durham and Norwich.

Notwithstanding this constant association of the bird with sacred subjects, she does not escape the satirist ; and Alciatus, in his emblem of the gluttonous man, places a pelican in his hand. There was some reason for this, if he happened to know the story told by Franciscus Sanctius of an unfortunate little Æthiopian boy being found in a pelican's pouch, or Peter Martyr's assertion that the bird's capacious swallow disposed of half a cloak, which had been large enough to cover a soldier. Martial does not spare the *turpe guttur* of Ravenna's pelicans, and an old Biblical commentator takes the poor bird as his type of a miser, gathering, as the latter does his riches, more food than it can consume. Notwithstanding all this, the sacred emblem has prevailed, and is reproduced freely in our own day.

XIV.

ROSE-WATER EWER, silver-gilt. Height, 12 in.

In possession of the Corporation of Bristol.

Urn-shaped, of graceful design, with a plain curved handle, surmounted by a small demi figure of a monster. The surface is covered with deeply engraved arabesques ; in front is a repoussé cherub head, at the sides sea-monsters within oval medallions, with fruit festoons between. A boldly-wrought Medusa-head mask supports the insertion of the handle, and within the lip is a projecting lion's head. There is a large salver which accompanies the ewer, ornamented in the same style with engraved and repoussé work, and in its centre is a raised medallion with an escutcheon of the arms of Kitchen, and the following inscription :—

THE · GIFT · OF · ROBERT · KITCHEN,
LATE · ALDERMAN · OF · THIS · CT.

The Hall-mark on the ewer and salver is of 1595. This valuable salver, the work of which is equal in excellence to that of the ewer, has a curious story attached to it. It was stolen during the Bristol riots of October 1831, by one James Ives, who was employed by the Corporation to move their plate from the Mansion House in Queen Square to a place of greater security. Ives cut up the salver into 167 pieces, and offered one for sale to Mr. Williams a silversmith, of St. Augustine's, Bristol, telling him that it was a portion of some old family plate. Mr. Williams, suspecting his story, requested Ives to call again the next day and bring the remaining pieces, which he did. In the meantime Mr. Williams had obtained the assistance of one of the city officers, and upon Ives offering the remaining portions for sale, he was at once secured and carried before the magistrates. At the Special Commission for the trial of the rioters in January 1832, Ives was sentenced to fourteen years' transportation. Mr. Williams put the different pieces together by riveting them to a silver plate, which now forms the back of the salver.

The fashion of ewers and rose-water dishes was introduced from the East to Europe, and became common in Spain and Italy. During the cinquecento period they were made in great numbers, and a considerable collection of original designs for them is preserved among the drawings of ornamental art in the South Kensington Museum ; some of these are of admirable form and decoration, and how excellent the realization of such designs might be is seen in a splendid ewer and salver of this best period

of Italian art, which were purchased at Florence in the last century, and are now in possession of Earl Cowper. The skilful goldsmiths of Augsburg rivalled the Italian artists in similar productions, and the elaborate ewer and salver belonging to Captain Leyland, covered with the richest ornament, is probably of their workmanship; the present example, though less ornate, is more elegant in outline, and not less complete in execution, and well vindicates the claim of English workmen to a high position among the artist goldsmiths of the sixteenth century.

XV.

TANKARD OF GLASS, mounted in silver-gilt, called the "Poison Cup." Height, 7 in.; diameter at top, $3\frac{1}{2}$ in. *In possession of Clare College, Cambridge.*

The drum is of glass, enclosed in silver filigree, to which the upper and lower mounts are hinged; the base, supported on three cherubs' heads, is engraved with foliated ornaments, and has a band of repoussé arabesque, with masks and strapwork entwined with wreaths, and supporting birds. The upper mount, forming the lip, is similarly ornamented. Its cover is set with a conical crystal, surrounded with a band of silver filigree. This tankard, left to the college in 1617, together with the "Falcon Cup," already described at No. xi. by Dr. William Butler, King James I.'s physician, was called the "Poison Cup" from a belief that poison poured into it would be detected by the glass bursting, and the crystal in the lid becoming discoloured.

Probably English work, latter part of sixteenth century; no plate-mark. Engraved in De la Motte's "Choice Examples of Art Workmanship."

The important virtue ascribed to this cup of detecting the presence of poison—a quality especially valuable at a time when the "Great Oyer of Poisoning" produced its terrible revelations—was not, according to ancient and mediæval belief, confined to certain glass or crystal vessels alone. The kings of India, as Athenæus asserts, were wont to drink from cups formed out of a horn, which has been interpreted to be that of the unicorn, and these possessed various mysterious properties, which were shared, according to other accounts, by vessels made from the base of the rhinoceros's horn. A learned cardinal of the cinquecento time valued himself on the possession of a "cup of unicorn," richly adorned with gold and gems; and this, from the description of its colour, weight, &c., was most probably made from the tooth of narwhal, to which material the traditional virtues of the horn of the semi-fabulous animal were readily transferred. On the approach of venom, cups of these rare and precious materials sweated, and bubbles rose the moment poisonous liquid was poured within them, and even, according to witnesses of good credit, flowed over the edge. The causes of these phenomena are discussed at length with ample learning by Ulysses Aldrovandus, who wisely refrains from decision, contenting himself with the safe phrase, "Adhuc sub iudice lis est." A particular reddish-coloured jasper was also said to possess similar properties, and a "Tractatus de Venenis" of the fifteenth century gives the same virtues to a cup made of the horn of the Egyptian viper.

The obvious advantage that the glass vessel here represented might have had in showing the wine giving its colour in the cup is neutralised by its filigree case, and thus, like a Spartan cothion out of which the soldier might drink, as a Greek writer suggests, dirty water, without being troubled by seeing its impurity, so this tankard needed the proper amount of faith in its mysterious qualities to give the drinker who might quaff strange liquor from it the unhesitating confidence which some of the deeds of that time were rather calculated to disturb.

XVI.

STANDING CUP and COVER, silver-gilt. Height, $11\frac{1}{2}$ in.

In possession of the Duke of Hamilton.

This splendid specimen of German goldsmith's work, of the sixteenth century, is elaborately decorated with figure-groups, animals, foliage, and flowers, executed in the most delicate repoussé work. The cup is six-sided, scalloped towards the lip in six expanding lobes; bosses near its base correspond to these, and all are enriched with subjects from classical mythology. On the cover are six bosses repoussé, with representations of an ostrich, eagle, and other birds, and a border of a fox, hare, and hounds; the finial surmounted by a statuette of Jupiter.

The cup is supported on a stem ornamented with rams' heads, flowers, and sphinxes; the foot, trefoil-shaped, is admirably enriched with a border of various animals; beneath it is a beautiful medallion, with a male profile portrait of most excellent design and execution, with the inscription "Georgen Roemer, Año 1580." This is possibly the likeness of the artist's patron who ordered the cup to be made, or of the person to whom it was presented. German work, probably of the date 1580, inscribed on the medallion.

It was a common fashion to insert medals or fine coins in standing cups such as this, and there are two silver-gilt drinking goblets now before the writer, dating from the beginning of the seventeenth century, the bottom of each of which is formed of a large coin, both its sides being thus shown. In glass drinking vessels coins were also often placed at the bottom, and the glass blown round them.

XVII.

CIRCULAR SALT and COVER, glass, mounted in silver-gilt. Height, 22 in.; diameter, 8 in.

In possession of the Goldsmiths' Company, London.

A large and remarkable piece of ornamental plate, composed of a body of glass eight inches in diameter, round which are two silver-gilt collars in repoussé and chased work. The cover is surmounted by an obelisk on a cut-glass ball. Within the glass cylinder is a vellum painting, with the arms, supporters, motto, and crest of the company, also scrolls of animals, birds, and reptiles. On a painted panel is written, "Ric. Rogers, Comptroller of the Mint," and round the upper edge of the salt is inscribed, "THE GIFT OF RICHARD ROGERS (COMPTROLLER OF HIS MAJ^{ties} MYNT) TO YE WARDENS AND COMONALTIE OF YE MISTERY OF GOLDSMITHS OF YE CITTIE OF LO., DESIRING THE SAME MAY BEE USED AT THEIR SOLEMNE MEETINGS AND TO BEE REMEMBERED AS A GOOD BENEFACTOR, ANNO Dⁿⁱ 1632." The plate-marks are the Lombardic capital D of the year 1601, with lion passant and leopard's head. English work.

XVIII.

STANDING CUP and COVER, formed of an ostrich's egg, mounted in silver-gilt. Height, $20\frac{1}{4}$ in. ; greatest diameter of egg, $5\frac{1}{4}$ in. *In possession of Exeter College, Oxford.*

The base is repoussé, and engraved with representations of ostriches standing on broken ground with herbage, and bearing scrolls with the following mottoes, now much defaced :—"Capite tecto sis (?) tutus," the bird's head in the representation being hidden; "Alis velarum vi (?) utor;" "Parientis rugitus gratiscimi." The fourth inscription has been effaced by too frequent polishing; above it, on a moulding of the base, is engraved "PARIENS RUGIS." The stem represents three ostrich's legs as a tripod. The three hinged bands which enclose the egg have each a shield of arms in the centre, with the following mottoes engraved along them :—"Plumam non carnem petis," "Ovi testi fabris molesti," "Quod sapit Hē testa capit."

The cover is surmounted by three plumes, rising from a base, sustained by dolphins, the whole finished at top by a small figure of an ostrich; round the terminal ornament of the cover is engraved "Plumas Marti fero, 1610." The work is probably English, and is of a good period, the beginning of the seventeenth century. The mottoes, whose Latinity is not classical, point to some of the mediæval beliefs about the ostrich, but unfortunately one has been altogether effaced, and the others rendered not very easy to decipher. This is the result of many years cleaning and polishing, college butlers making what they think laudable efforts to exhibit the plate in their custody "as good as new." The cup is a most interesting specimen of its time, and the ostrich on its top is fairly well modelled, considering that a learned writer, of but little before the period of this cup, speaks of the bird as having a divided hoof, and exhibits it in his illustration with the much-coveted plumes, not in the wings and tail only, but well distributed over the whole body.

XIX.

STANDING CUP and COVER, silver-gilt. Height, 25 in. ; diameter, $7\frac{1}{2}$ in. *In possession of St. John's College, Cambridge.*

A very fine specimen of English goldsmith's work of the time of James I., and imposing from its size, more than two feet high; it is within a few years of the date of the magnificent silver-gilt cup in possession of the South Kensington Museum, hall-marked 1611, with which it is worthy to compare in workmanship. The series of four beautiful cups belonging to the Carpenters' Company are also of this period, when the goldsmith's art flourished in London, and specimens beautiful both in design and execution were produced.

The cup is supported on a baluster stem with six bracket-shaped projections, formed of grotesque animals. The foot is repoussé, and chased with medallions containing figures, having fruit-wreaths between; three dolphins rest against the stem. The drum and cover are elaborately decorated in the same style; the medallions containing mythological figures surrounded by grotesques, amorini, lion's-head masks, &c.; the whole surmounted by a statuette of Hercules. English work, with the Hall-mark of the year 1615-16.

XX.

Pair of tall Wine TANKARDS, silver-gilt. Height, $14\frac{3}{4}$ in. ; diameter of base, $7\frac{3}{4}$ in. *In possession of the Corporation of Bristol.*

Richly decorated with repoussé and chased ornament in three bands, consisting of foliated arabesques, festoons of fruit and flowers, enclosing strap-work cartouches, within which are sea-monsters. The lids similarly ornamented. Round the top of the drum of each is engraved the following inscription: "Ex dono Johannis Dodridge Recordatoris Civitatis Bristoll, 1658," and in front is the shield of arms and crest of Dodridge, viz., ar. two pales wavy gu. (?) between nine crosses, crosslet gu. (?) three, three, and three. Crest, a lion's head erased gu., murally gorged or. The plate-mark on each is of the year 1634. These fine specimens of English seventeenth century work are of the same character as a large tankard of the date 1618, belonging to the Corporation of Norwich, which is engraved in Waring's "Art Treasures of the United Kingdom." The latter is somewhat less elaborate than those here photographed, but is also a good example of the capacious wine flagons which decorated the buffets of ancient corporations.

In these there are no pegs to stint the draught which was allowed to be quaffed from them, by marking how far the liquor was reduced after each guest had his pull; such restriction, we may presume, not being deemed suitable to municipal hospitality.

R. H. SODEN SMITH, M.A., F.S.A.



1. IVORY CUP; MOUNTED IN SILVER GILT, KNOWN AS THE
"GRACE CUP" OF ST. THOMAS 'A BECKET.
English.

In the possession of Philip H. Howard Esq., of Corby.



2. THE "LYNN" CUP; SILVER GILT AND ENAMELLED.
English, middle of Fourteenth Century.
In the possession of the Corporation of King's Lynn.



3. THE "FOUNDRESS" CUP; SILVER GILT.
English, Fourteenth Century.
In the possession of Pembroke College, Cambridge.



4. WASSAIL OR DRINKING HORN; MOUNTED IN SILVER GILT.
English, latter part of the Fourteenth Century.
In the possession of Queen's College, Oxford.



5. COCOA-NUT CUP ; MOUNTED IN SILVER PARCEL-GILT.
English, early Fifteenth Century work.
In the possession of New College, Oxford.



6. CUP AND COVER; SILVER GILT.
English, second half of Fifteenth Century.
In the possession of Oriel College, Oxford.



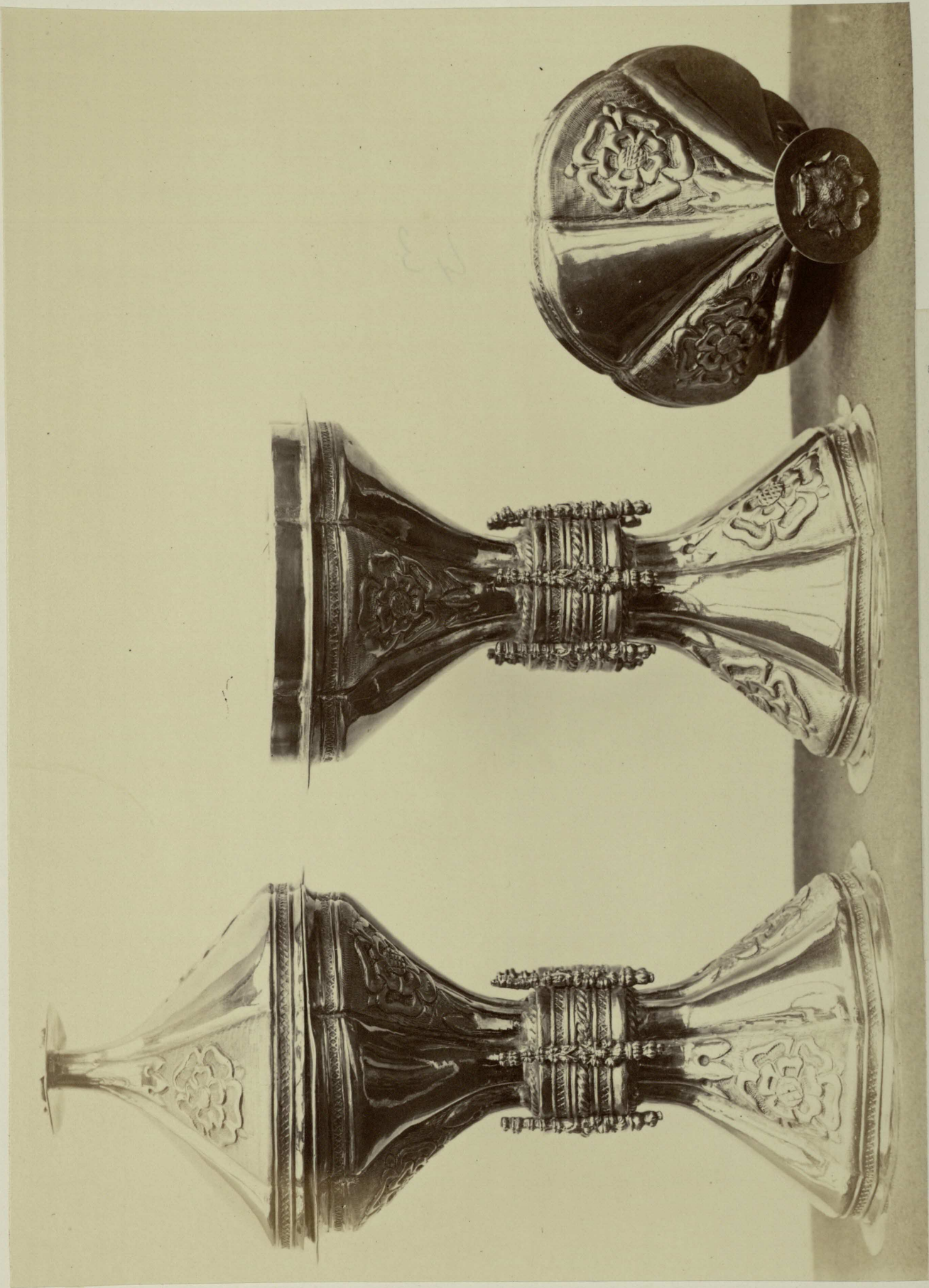
7. SALT-CELLAR WITH COVER; SILVER GILT.
English, latter part of Fifteenth Century.
In the possession of New College, Oxford.



8. GRACE CUP AND COVER; KNOWN AS THE "LEIGH CUP,"
SILVER GILT AND ENAMELLED.
English, Hall-mark of 1499-1500.
In the possession of the Mercers' Company.



9. GRACE CUP AND COVER, THE "FOUNDRESS CUP;" SILVER GILT.
English, Hall-mark of 1507.
In the possession of Christ's College, Cambridge.



10. PAIR OF SALT CELLARS, THE "FOUNDRRESS SALTS;" SILVER GILT.

English, Hall-mark of 1507.

In the possession of Christ's College, Cambridge.



II. THE "FALCON CUP;" SILVER GILT.
Probably German, about 1550.
In the possession of Clare College, Cambridge.



12. SALT-CELLAR AND COVER; SILVER GILT,
 (ARCHBISHOP PARKER'S.)
 English, Hall-mark of 1560-1.
In the possession of Corpus Christi College, Cambridge.



13. STANDING CUP; IN FORM OF A "PELICAN IN HER PIETY,"
SILVER GILT.

English, Hall-mark of 1579.

In the possession of Sir Stephen Glynn, Bart.



14. ROSE-WATER EWER; SILVER GILT.
English, Hall-mark of 1595.
In the possession of the Corporation of Bristol.



15. TANKARD OF GLASS; MOUNTED IN SILVER GILT, CALLED THE
"POISON CUP."

Probably English, latter part of the Sixteenth Century.

In the possession of Clare College, Cambridge.



16. STANDING CUP AND COVER; SILVER GILT.
German work, dated 1580.
In the possession of the Duke of Hamilton.



17. SALT CELLAR AND COVER; GLASS, MOUNTED IN SILVER GILT.
English, Hall-mark of 1601.
In the possession of the Goldsmiths' Company.



18. STANDING CUP AND COVER FORMED OF AN OSTRICH EGG ;
MOUNTED IN SILVER GILT.
Probably English, dated 1610.
In the possession of Exeter College, Oxford.



19. STANDING CUP AND COVER; SILVER GILT.
English, Hall-mark of 1615-6.
In the possession of St. John's College, Cambridge.



20. PAIR OF WINE FLAGONS; SILVER GILT.

English, Hall-mark of 1634.

In the possession of the Corporation of Bristol.